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INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
DATED: 051630ZJUL&*
REVIEW ON: Jul 2002

NOT RELEASABLE TO FOREIGN NATIONALS

GRILL FLAME
05-02
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SUMMARY ANALYSIS

REMOTE VIEWING SESSION #928

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requester.
3. (S/NOFORN) The protocol used for this session is detailed in the document GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings and narrative provided by the remote viewer. Target cuing information was a sealed envelope containing one photograph. At TAB B is the photograph which was in the envelope and shown to the remote viewer after the session. The viewer noted after the session that he had made some descriptive errors. He did feel, however, that he had "acquired" the target building. He expressed a strong sense of identification with the building in the photograph and felt he could "acquire" the target again.

ADMIN NOTE:

THIS IS THE FIRST SESSION FOR THIS VIEWER AFTER PHASE II OF MONROE TRAINING.

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TRANSCRIPT

REMOTE VIEWING SESSION #928

#66: This will be a remote viewing session for 0900 hours 6 July 1982. Following is a pre-session briefing to remote viewer. Today we will be starting a new project. I have here a sealed envelope containing photograph of a target building. We have three sessions planned, at present, for this project. Today's contribution to the project will involve target acquisition of the building in the photograph in the sealed envelope. Your task for this morning will be to access the present time window at the target and describe the building and the entrance way to the building to me. Do you have any questions concerning today's mission.

#19.5: No.

#66: All right.

#66: Prepare yourself then for this morning's session. Relax now, relax and concentrate. Relax and focus your attention solely and completely on your target for this morning. Focus on the building in the sealed envelope. Move now to the target and describe it to me.

#19.5: Entry staircase is flat platform, three sides angle out, three steps. Gray.

#66: Step back away slightly from this, 50 feet from the building and describe it to me.

#19.5: Just a minute. Getting some edge, edge of stone with the metal rods, small points of black iron. Seem to be a wall edge. Overhang, wide, square face, building has got a square face. It's a stand alone building.

#66: Facing as depicted in the the photograph from the sealed envelope, describe the height of the building.

#19.5: Wait just a minute. Is two sections I get, four stories and then I get more than four stories, like a shelf around multi-stories.

#66: All right. Facing the building, as depicted in the photograph, describe the entrance.

#19.5: "H's", predominately, get tall "H's" and short "H's", side by side, "h", some kind of "H" pattern....Get four large sheets of glass.

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#66: Okay, put your back to the glass, put your back to the glass and then look out away from the entrance and describe the portions before the glass.

#19.5: Get large open space , spattered area of concrete, stone, gray stone.

#66: Look up.

#19.5: Tall buildings, hotels or something.

#66: Immediately straight up over your head.

#19.5: Overhang.

#66: Describe the shape of the overhang.

#19.5: Seems to be large half circle.

#66: Describe the supports for the overhang.

#19.5: Only get a couple, it's like groups of three, groups of three something.

#66: All right. Now, I am concerned that I have disoriented you, you are doing very well, but I'm concerned I've disoriented you standing on your head, looking up and everything. Stand away from the building, facing the overhang area, feet on the ground, stand facing the overhang area and describe the color of the building to me.

#19.5: Beige.

#66: Describe the landscaping to me.

#19.5: Squares of bushes, seems like squares of bushes, gray, see a lot of gray stone.

#66: All right. Now, facing the building in the overhang area, what is the most predominate feature that you will remember, that you will remember, so that you know this target?

#19.5: Heavy square outline of the entry, seems to be protruding stone, box.

#66: And now describe the, remember how you stood in by the glass doors and looked out and up at the overhang, now stand away from the building facing back and describe the overhang and its supports.

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#19.5: Ahhh, just a minute.

#66: Yes, I realize I ran you around there in my talk, I will.

#19.5: Keep seeing white faced people.

#66: Tell me about the building.

#19.5: Some "S" shape to the supports, very slight "S" shape, get a feeling building's massive, large.

#66: Okay, let's--It's important for direction purposes, that we be able to guide very slowly and use bench marks as we go. Relax for a moment and concentrate and place yourself, once again, facing the entranceway, before going under the overhang and describe that impression so that I can use that as a bench mark.

#19.5: Front edge of overhang on both sides is cut thinner, interlace supports, feels like three stanchions on each side, interconnected someway. The overhang goes in under a box frame, gray stone.

#66: Describe the height and shape of the overhang area.

#19.5: Keep getting wider, wider than deep, half circle coming out, half circle going over.

#66: And height?

#19.5: 20 feet, seems like.

#66: Okay. As opposed in terms of feet, do you feel it's high or low?

#19.5: High.

#66: All right.

#19.5: High.

#66: Now, I have further questions concerning the target. However, I would like to give you a moment to identify with this target, so that we may have a clear target acquisition. I will wait.

#19.5: Keep seeing distinctive interlocking "H" pattern.

#66: Remember this pattern.

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#19.5: Also, many reflections in large sheet, sheets of glass, it's like reflections of windows...It's like a, the entry way is like a courtyard, like with tall buildings around it.

#66: Okay. Focusing only on the target building, let's not wink to other areas, focusing only on the target building, remember this space, this point in space. There is the entrance, the high overhang, with steps up, standing under the overhang, facing the doors, observe and remember so that when you may visit this point in space again.

PAUSE

#19.5: I almost have, like they're made from interlocking angles, not perfectly round, but not square either.

#66: Remembering your perceptions now, remembering this entrance where you perceived, let's now draw those perceptions that you have had.

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DRAWING NARRATIVE

REMOTE VIEWING SESSION #928

#19.5: Okay, I'm going to try to describe this drawing, the only one I'm going to do. You notice I drew the over hang without any support stanchions. Part of me says there's two like "S" shape things there, supporting this, and part of me says there isn't, so this is the way I see the entry ways, not having the support things. But I get a feeling of massiveness of the entry way, with four large sheets of black glass as an entry and the raised platform with a lot of steps. And I got a feeling like this was all in a courtyard type thing, not with formal walls, but like circled with big buildings.

#66: Now, can you elaborate on that, I don't understand exactly what you are saying.

#19.5: You know it's like--

#66: As you're standing outside this building.

#19.5: ---Yeah, as you're standing outside the building, you just, there's this hulking feeling around you, like, there's just these massive buildings all around you, you know. And that this is like an open area in front of the building. It's surrounded by all these big buildings. I got a feeling like the building itself is really, may not be tall, but it is massively built. You know, it gives an impression of mass. And I see a lot of gray stone, gray and beige stone, real heavy stone work. And then there is some kind of an "H" pattern which I tried to depict here. It's just on the wall of the building. It's like interlaced "H's". And I had varying views of this kind of entryway, like clamshell type entryway. And I also had a view of like walls with these little steel or iron, black iron points coming up out of that concrete. I don't know what the hell that is.

#66: All right. Black iron coming out of concrete.

#19.5: Yeah, just heavy black iron pointy things coming out of concrete.

#66: All right.

#19.5: That's it, I guess.

#66: Okay, review for me then kind of the major components of the broad perception on this target building.

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#19.5: Large, wider than deep. In other words, you know, the cover doesn't come out as far as it is wide.

#66: Okay.

#19.5: I keep wanting to make it a clamshell, a rounded clamshell, but I can't, I keep putting angles in it. So it's probably a variation of squares.

#66: All right.

#19.5: There's some massiveness to the entry, a lot of black reflected glass, a lot of heavy glass, steps going up, a platform type step entry and some box type objects or something distributed around the front, like in an order of some kind.

#66: Something in the foreground?

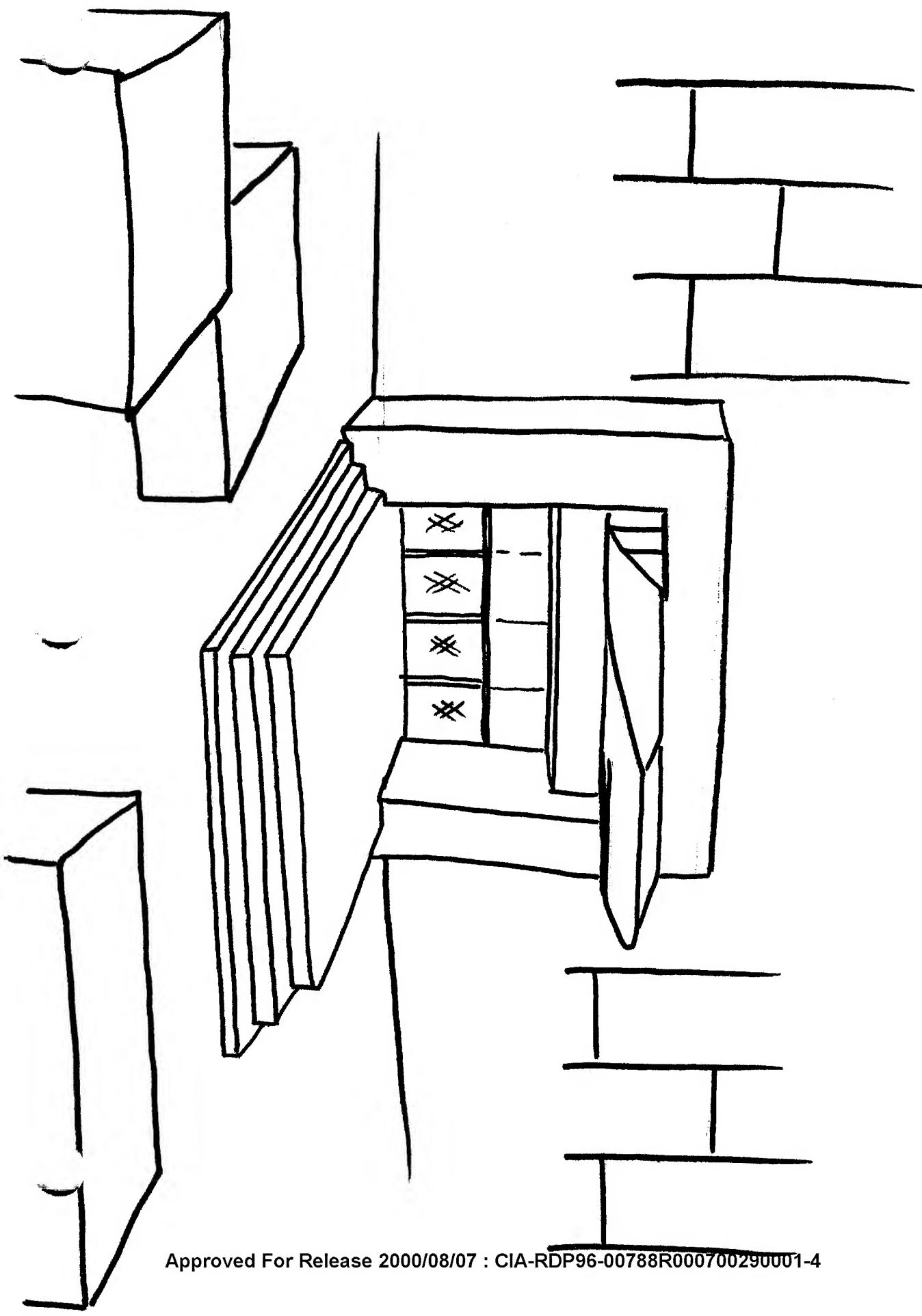
#19.5: Yes, that's these box type objects I drew in.

#66: Okay. Is there anything else that you'd like to add?

#19.5: No, that's all.

#66: Okay.

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